

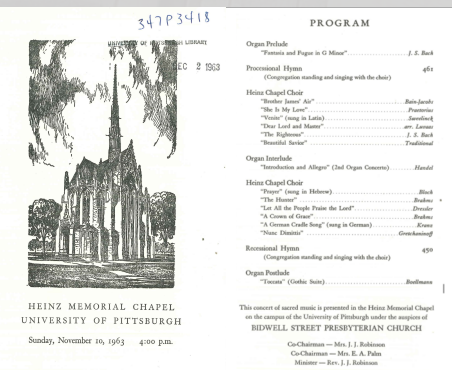


Sounds of the Time: Examining the History of the Heinz Chapel Choir and Changing Campus Culture



Letters to the Editor
Graduate Student Questions Fee
I am grateful to learn that the undergraduate Student Government (SG) is vitally concerned with the "role of graduate students in campus activities" and that SG has deemed it in the best interest of the graduate student body to assess it for an "activities" fee of \$5 per student. I would ask in return, however, that SG publicly answer the following questions:
1. Why were graduate students not informed of the proposed assessment prior to the passage of the measure so that they might be represented for purposes of discussion and voting?
2. Why were graduate students not permitted to vote on such a measure by means of a public

other debaters. How does this expenditure "benefit" graduate students, or any students other than those involved?
7. The Heinz Chapel Choir received an allocation of \$3,000. Once again, this is a subsidy for transportation. Is this a "benefit" to graduate students?
8. SG received a bounty of \$450. Why and what for? Gavel?
9. Nine thousand dollars was allocated for "Homecoming Weekend" in order to subsidize entertainment for the fortunate 900 ticket holders and their dates. Where is the "benefit" to the other 3,700 students who paid an activities fee but are foreclosed from attendance? Graduate students, who are allegedly getting a "free-ride" for campus activities, are not so fortunate this time: they will be charged \$5 instead of \$3.50.
10. Another \$6,000 will be allocated...



The Program	
John Goldsmith - Director	
Mozarts of the Renaissance	
In resurrexione tua, Christus Lumen gloriae Solvendo Cantate Dominum Ascendit Deus	Jacob Handl Giovanni Gabrieli Giovanni Anerio Jacobus Gallus
English Madrigals of the Renaissance	
At Creatures Now Are Merry Minded Reck, Sweet Sweet Hymns What If I Never Served	John Bennet Francis Pilkington John Dowland
Sacred Music 18th-20th Centuries	
O Sacrum Convivium O Light Divine All That High Life & Breath Praise Ye The Lord	Giovanni Pergolesi John Teller Rene Clausen Susan Hoffman - Soprano
20th Century Secular Music	
Life Lightly, Gentle Earth There Was An Old Man Of Cape Horn Walking on the Green Grass	Paul Chihara Goffredo Petrassi Michael Hennagin

Bryce W. Yoder
Dr. Susan L. Rice, Faculty Mentor **James P. Cassaro, Project Librarian**

Conductor Influence

- Theodore M. Finney created HCC from the example of British choral tradition, similar appearance and function as a liturgical choir.
- After Pitt's state-affiliation, HCC pivoted from its religious association and marketed itself as a diverse choir performing a broader repertoire.

State Affiliation

- A large structural change at Pitt occurred in the second half of the 1960s as Pitt faced a \$4.5 million debt from the 1964 fiscal year alone.
- Financial tensions pervaded campus and were compounded by the Vietnam War and civil tensions resulting in budgets and allocations being frequently questioned, even for student organizations.
- State affiliation required restructuring Pitt's administration and ended university sponsorship of religious events, notably the weekly Protestant services in fall 1966.
- Continuation of HCC was most questioned at this time, but gained approval to continue as a performance-based ensemble.

Choir's Visual Appearance

- HCC performed in choir robes and caps paid for by the Heinz Family until 1966, when the cap was removed due to its religious association.
- From the 1970s on, conductors chose 'modern' choir apparel until the late 80s when the robes were used to harken back to older tradition. These were soon discontinued and now HCC uses a tux and gown combination.

Repertoire Changes

- Throughout liturgical performances, repertoire consisted of varying weekly service anthems and a "Sevenfold Amen", also established a tradition of singing "Brother James' Air".
- In 1967 repertoire immediately diversified with inclusion of Jewish anthems and choral canon.
- The 1970s brought conductors that rebranded HCC with secular and avant-garde pieces.
- For the past thirty years HCC has performed a balance of secular and sacred works, but has a rich history of variety due to conductor preference and academic purpose.



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